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Ida Whipple Benham, illustrated by Mr. Weldon; Alice C. Fletcher describes the annual summer hunt of the Omaha Indians in "Camping Among the Sunflowers." The picture of the little Indian boys and girls "Breaking Camp" is excellent. Drusilla and her golden-horned cow; Aunt Elizabeth's musical fence, which played "Yankee Doodle," when the boys drew their sticks along it, and the story of "Polly's Mortification," will interest everybody, old and young.

LOTHROP'S BABY'S ANNUAL is likewise distinguished with colored plates in outline and wash of goose-girl and baby, mother and child, children in a swing and others. A plentiful supply of pictures and easy stories and jingles in large type fill its pages. "Let Dolly have a Swim," "A Nest of Easter Eggs," "A Venturesome Foot," "The Madonna and Child," are the titles of a few of the full-page pictures. Others show Topsy the cat a-horseback; a baby in a basket; Patty's snow hat and the like interesting subjects. One of the prettiest shows a lot of toys on a wall-top "Just out of Reach" of their proprietress. This baby's annual should never be in the like position.

THE STORY OF PATSY is a cleverly written and affecting tale of childish joys and sorrows in the poorer quarter of San Francisco. The author, Kate Douglas Wiggin, utilizes material collected in the kindergarten, and shows in so doing a knowledge of infant human nature that is not possessed by every teacher. It is prettily illustrated, well printed and neatly bound. (Houghton, Mifflin & Co.)

THE MERRY MUSE, a selection of society verses by American writers, edited by E. De Lancey Pierson (Belford, Clarke & Co.), comes to us in a new and enlarged edition, showing that the idea of such a collection has met with a friendly reception from the public. The change which has come over the quality of American humor in these latter days is here well exemplified. Though quite as racy, it is more polished than of yore. Of course, the best of the productions of the last generation in this line, such as Holmes's "Aunt Tabitha" and Aldrich's "Minerva," both of which Mr. Pierson has sensibly included in his book, have the state as well as the sparkle of cut diamonds. The more modern verses of Bates, Grant, Lathrop and Stedman are gems of equal purity. The latter's "Pan in Wall Street," Clinton Scollard's "Rose Leaves" and E. D. Pierson's "Violets" may be chosen to show the peculiar modern quality which we have in mind. We quote the two stanzas of "Violets":

"Violets, dainty and sweet,
Born of the dews and the May,
Not in the dust and the heat
I leave you to perish to-day.

"Nay, in the lordliest state
Proud shall you go to your rest.
Kings could but envy your fate,
Dying to-night on her breast."

MR. MARSHALL P. WILDER'S "The People I've Smiled With," if revised and enlarged for, say, a thirtieth edition, will have to include most of the people who are capable of smiling, and who can also read the English language. Among the people who have already been provoked to smile by the little humorist were General Grant and Henry Ward Beecher, and among those who may yet smile with him again are ex-President Cleveland, Ben Maginly, Mr. Blaine, the Prince of Wales, Augustin Daly, the Duke of Teck, Baron Rothschild, Labouchère, Irving, Buffalo Bill, and Chauncey Depew. He explains how to renovate a chestnut, how to "get along" with an Englishman, how to speak restaurant French, and many other difficult but useful things. (Cassell & Co.)

Correspondence.

The publication office of The Art Amateur is 23 Union Square, New York, where all communications to the editor and publisher should be sent.

PORTRAIT BACKGROUNDS.

C. J. S., Clarksville, Pa.—Backgrounds to be suitable for portraits depend so much on the subject under treatment, that it is difficult to give serviceable advice for general practice in a few words. However, the first principle to be studied is the action of complementary colors on each other. Thus, a blonde head would be best relieved by a somewhat purplish tone (a warm pearl gray composed of white, black and Indian red would serve); for hair of an auburn tint, a quiet olive green, raw umber, terra verte and Naples yellow might be used. For very dark hair, we would not recommend a very light background, because unless judiciously managed the outlines will be apt to look hard and cut out. Contrasts too strong are apt to detract from the roundness of the head. Black, white, raw umber and a little yellow ochre make a good mixture to relieve a dark head. Black, white and burnt Sienna or indigo, white and burnt Sienna, also Antwerp blue, Venetian red and white, all make good mixtures for backgrounds, and can be made light or dark, according to the proportion of white used. An excellent rule to observe is this: Whenever an outline is pleasing or beautiful, do your best to give it prominence; if angular or awkward, yet necessary to retain a likeness, make every effort to soften it by causing it to sink away and blend with the background. This is often the secret of a flattering likeness. Richness and depth can be imparted to a background by glazing it, when dry, with such colors as black, any of the madders, burnt Sienna, raw Sienna, cobalt and raw umber used alone or in combinations of two or three together, these being transparent colors.

EYES THAT "FOLLOW YOU."

SIR: Will you please tell me why the eyes in certain portraits follow you in all directions? I notice some people think a portrait is not good if the eyes do not follow you—as they say. But it seems to me absurd to expect the eyes of a portrait to follow you when it is taken with the face and eyes turned aside. I enclose you a sketch of a portrait—just to give you the pose—I have just finished; but to my astonishment, the parties object to it because the eyes do not follow them—that is, look at them in any direction they may stand in the room! Some one says that Raphael's "Madonna" [which—Ed. A. A.] is painted so that the eyes follow you. If this be the case, I guess it is painted from the front view, the eyes looking forward. My impression of the portrait of Beatrice Cenci is that the eyes follow you. I believe the head is turned over the shoulder, with the eyes looking to the front.

M. B. A., Brownsville, Tenn.

We fear that you have to do with ignorant persons. From the pose of your model (three-quarters face) the eyes could not possibly have the effect you mention. It is, however, an undoubted fact that the eyes in a face painted so that they gaze directly at the spectator straight out of the picture, do appear to follow him no matter where he may stand—be it in front or very much on either side of it. This peculiarity is much more marked in some cases than in others, and depends greatly on the degree of skill

displayed in giving life to the eyes. If the eyes are in the least degree turned aside, it is of course impossible for such an illusion to be produced, because they are then regarding some object other than the spectator. But the head need not necessarily be painted quite full-face, because the eyes could be made to look out at you from the corners.

SUGGESTIONS FOR SCREENS.

C. S. J., Hartsel, Col., asks: (1) Where and at what price can I rent or buy the continuous design for panels for a three-fold screen illustrated in The Art Amateur, February, 1889? (2) Kindly suggest some simple design for a single leaf screen to be painted on canvas. (1) The design is by Mrs. Emma Haywood, 37 West Twenty-second Street, New York, who will sell you an enlargement in outline, working size, for \$3. A scheme of color for painting the screen was also given in the February number. The illustration supplies the details of light and shade; but it might help you in painting the kingfishers to refer to our colored study of those birds by Ellen Welby; price, 25 cents. (2) For a single leaf screen some of the bird designs after Schuler in our back numbers are very appropriate. Such for instance as that published in January last, which would need only a little more foliage introduced to make it the required size. Any one of the four panels of the "Seasons" published in March would also serve. The working size given is 18x27 inches. If this is too narrow, it would be easy to widen the designs a little. For a bold flower study, nothing would look better than Victor Dangon's "Hollyhocks," in the August number, or "Dahlias," by the same artist, in November, 1888.

MRS. J. L., Collinsville, Conn.—A border of wild roses around a screen panel, published last June in The Art Amateur, might serve for a border to your portiere, and in a double-page design for a carved panel of wild roses, in the February number, you will find excellent suggestions for branching sprays to throw over the centre. The price for any single number of The Art Amateur, of not more than six months ago, is 35 cents; older numbers are 50 cents.

WALL-PAPER AND CARPET DESIGNING.

SIR: I am anxious to design for wall-paper. Can you tell me what kind of paper and colors to use, and how to send designs to the manufacturers? Can you also tell me what books I can get on the subject? L. C. C., Boston.

Gouache (opaque water-colors) are used on paper ruled for the purpose. You must conform to the manufacturers' requirements in preparing your designs in order to have them considered at all. You can get further information on these points, with instruction by letter, if you so desire it, from the School of Industrial Art and Technical Design for Women, 134 Fifth Avenue, New York. There is no book on the subject which is of much practical use to beginners; and, knowing how greatly one is needed by the thousands of young people who want to become designers of wall-paper, carpets, oil-cloth, etc., we are arranging with an English decorative artist of reputation—whose designs, by the way, will be one of the features of The Art Amateur for 1890—for a series of simple, illustrated articles to cover the whole subject. These articles, when complete, it is proposed to republish in handy book form.

"ILLUSION IN PAINTING."

A. G. M., Cazenovia, N. Y., takes exception to some statements in our article on "Illusion in Painting," and sends us an interesting illustrated letter on the subject, which, we regret, is too long for publication. As the article was printed, one of his points seems well made. Cases in which the more distant of a line of pillars, at right angles to the observer, appear larger than the nearer, are due to the convexity of the pupil of the eye. As A. G. M. points out, this effect is counteracted, as a rule, by the corresponding concavity of the retina. But with all the adjusting machinery with which the eye is furnished, the correction is hardly ever exactly made. This optical error was not referred to as universal. Like the other statement to which our correspondent refers, it was alluded to as an example of the general fact that illusion in art does not depend on exact copying of visual impressions. The example adduced by him of parallel straight lines approaching in curves as they recede from the eye leads directly to the same conclusion, which is that our mental corrections impose themselves on our vision, and we come to see what our other senses tell us is the fact. The same sort of accommodation obtains with regard to conventionalities in art. We accept those variations from the actual appearances of things which artists find themselves compelled from one reason or another to make, and without disturbing the illusion on which so much of our pleasure depends.

CHINA PAINTING QUERIES.

I. A. J., Sebago, Me.—We do buy such designs, but we are overstocked at present, except for something of exceptional originality and beauty, for which, of course, a place is generally found.

J. F. D., Erie, Pa.—The name of the orchid given on the dessert plate published in the August number is *Oncidium Cucullatum Giganteum*. The blotches on the lower lip are deep crimson. Purple No. 2, with a touch of red brown added, gives the required color. Rich purple used alone is better still, but much more expensive than purple No. 2.

B., Boston.—The white in underglaze painting occupies much the same position as Chinese white does in ordinary water-color painting. It may be omitted altogether, or it may be used throughout, in which case it corresponds to what is termed body color. It is best to reserve the use of the white pigment to the very last, when it is only employed to give effect to the high lights, or solidity to the petals of such flowers as the ox-eye daisy. In these cases it should be put on solidly with crisp touches; if too much medium is employed, the white is apt to run on being fired. (2) As there is no positive underglaze red (except of a pink quality), red is sometimes omitted altogether in the underglaze painting, and is added afterward in enamel over the glaze.

SUBSCRIBER, Bath, Me., writes: "I have a Stearns, Fitch & Co. portable kiln, and have succeeded with everything but plates. Of these I break two or three each time I fire. Can you tell how to stack them, or what I can do to avoid breaking them? I have followed directions."

Plates above the size of "tea-plates" are always in some danger of breaking, and particularly in charcoal kilns, unless they are stacked in an upright position. In gas kilns, where the gradations of heat can be more carefully regulated, this danger is less; but the only safe rule is to stack all large dishes upright. Two stilted at the bottom of the pot will support a large plate quite firmly, the back of the plate resting directly against the wall of the firing pot, with other stilted interposed on either side of the plate when it is desired to keep a painted surface from contact with the iron; but plate edges decorated simply with gold can touch the iron with impunity. Plates may be stacked in this manner straight across the pot, supported from beneath by stilts and separated from each other in the same manner.

WHAT ARTISTS TAKE PUPILS?

L. V. Smallwood, Lexington, Mo., asks for "the names of artists in Boston who take pupils." As similar requests have been made to us before, artists in that city who will take pupils will please send us their addresses, stating what branches of art they teach. It would be well if artists in other large cities who want pupils would also communicate with us. Our correspondent also asks for the address of a good art school in Boston. The School of Fine Arts of the New England Conservatory, Franklin Square, Boston, is highly commended. The fall term has just begun.

PAINTING A GAUZE FAN.

JANET, Ontario.—(1) To paint a black gauze fan, unless you are clever enough to sketch in your design free-hand, you must first pin out the gauze over the outline of the design, which will show through, on the white paper on which it is drawn. Take flake white, thinned with a little spirits of turpentine, and put in the outline with a proper outlining sable or fitch hair brush. This done, place some blotting-paper beneath the fan, which must again be firmly pinned out on a board. Paint rather thinly, and mix a little turpentine with the colors. If you load the colors at all they will surely stick when the fan is closed. Water-colors, mixed with Chinese white, are almost invariably used for fan painting. For a semi-conventional design, scattered pansies, such as you describe, would look well. A flight of butterflies, artistically arranged, has a very good effect; so have birds in flight or perched on a twig of blossom thrown carelessly across one side of the fan.

HINTS FOR PRACTICE IN OILS.

SUBSCRIBER, Ellis, Kan.—(1) It is impossible to tell by results the exact palette used in any given painting. Hardly any two artists use just the same pigments. Possibly the green you mention is malachite green. This color is much used by an eminent English artist, whose flesh painting greatly resembles Tojetti's. (2) "Titian gold hair" is almost warm enough in coloring to be described as auburn; therefore, the lights should be warm. French Naples yellow, with a little white in addition for the highest lights, would serve; raw Sienna, burnt Sienna, black and white, properly combined, will give the desired shades. (3) For the "deep purplish blue above in a late sunset sky," work rose madder into the blue already laid, which may be composed of ultramarine or French ultramarine and white, modified with a little black. (4) Our answer to your first query applies to your inquiry about J. F.'s "greenish atmospheric effects."

JANET, Ontario.—(1) You are wrong in supposing that trunks and branches of trees are invariably painted dark brown. A good artist would never commit such an error. It is true that when the local color is distinctly gray, as is often the case, the shadows must of necessity be much warmer in tone. In painting from nature you must disabuse your mind of preconceived notions with regard to the actual color of objects to be represented, remembering that the action of light, shade, distance, and atmosphere leave very little of the local coloring visible. Think how displeasing it would be to the eye if you were to paint a field of grass a uniform green, such as you know it to be. There is often a great variety of color used in painting the skeleton of a tree, owing to the mossy growths and the ravages of time. Such details should be turned to the best advantage, especially in the foreground. (2) You probably put in your skies and distant mountains too strong in color. The sky should be lighter and yellower in tone as it nears the horizon, and distant objects, especially mountains, are always of a purplish blue tint, which should be cold or warm, according as the day be bright or cloudy. If, having followed these directions, you still find the distance too distinct, wait till the work is dry, and then scumble it thinly with white paint mixed with a little appropriate color, to make the tone cooler or warmer, according to the necessities of the case. The white thus used will give the desired hazy look, but alone it would be too raw.

L. M., Allegheny City, asks what colors to use in painting in oils "The Dario Palace in Venice," by Martin Rico, published in The Art Amateur last June. The drawing suggests strong, clear sunlight; the tones employed should therefore be warm and bright. For the azure sky, mix ultramarine or cobalt and white; weaken the blue as it descends toward the horizon, and add an almost imperceptible tint of yellow ochre, to avoid a chalky whiteness. Keep the shadows of the buildings cool and clean. A tint composed of black, white and Indian red may first be laid in and glazed, when dry, with transparent colors suited to bring the picture together; that is, to make it harmonious throughout. Lake, ultramarine, Vandyck brown, and burnt Sienna are all good glaziers. In strong sunlight white buildings take a yellowish tone, such as is given by the introduction of a little pale cadmium. The shadows should be purplish when finished. Into the stone foreground introduce faint patches of various contrasting colors, such as rose madder, emerald green, pale cadmium and cobalt. For the delicate shadows mix raw umber, white and cobalt; if too cold, add a touch of Indian red. For the foliage, let the greens be warm and bright, but avoid crudeness. Introduce a good deal of raw Sienna in the middle tones. See that some of the strong lights take cool gray tints. You will find that the contrast gives additional brilliancy. The water reflecting the sky and buildings needs the same kind of coloring, only the streak of sunshine must be made very brilliant by loading the lights on the ripples. The gondolas should be black on the outside; a rich black is always made by mixing strong contrasting colors, such as indigo, burnt Sienna, and crimson lake.

HINTS IN WATER-COLOR PRACTICE.

S. T., Philadelphia.—(1) The direction of the wind may be indicated by keeping the edges of the clouds ragged on one side. (2) Damp your paper before putting on your first tint, and lay your earlier washes as flatly as possible.

STUDENT, Chicago.—(1) Put in your mountains with light red, and then wash over with cobalt. The shadows should be worked with a deeper tint of cobalt. (2) You can produce the effect of distance and ruggedness of mountain sides by dragging a brush with dry color over the surface. (3) In the representation of mountains the greatest attention should be paid to accuracy of outline and to the irregularities of form, color and shade in the general contour. The outlines present themselves at such different angles that some will be in shade while others will be in brilliant light or half light.

L. A. H., Bayfield, Wis., asks "how to give pansies a velvety instead of a glossy look." Use a fine sable brush, taking very little color at a time, so that the brush mark will not form a pool as in laying a wash. With this stipple or cross-hatch the surface of the flower repeatedly, using the different colors necessary to get the required tone separately. Finish by slightly dusting the surface with the side of the brush very lightly applied, so that the color catches only on the grain of the paper. In oils the process is essentially the same, except that time must be allowed for each series of cross-hatchings to dry before proceeding to another. Patience and a light hand are requisite.

INTERIOR DECORATION.

H., Washington.—For mural decoration all the colors should dry flat and unshining, and to accomplish this various substances called "driers" must be mixed with them. Care must be taken, however, not to mix too much, or exactly the opposite result will follow.

SUBSCRIBER, Buffalo.—(1) It is better to paint pine than to stain it; the wood, being soft, easily splinters if subjected to rough usage, whereas the paint makes it thoroughly durable. (2) Oak should not be stained; it may be brought to any depth of color by fumigating with ammonia. It is a difficult process for the amateur to attempt, on account of an air-tight chamber being an absolute necessity.

S. H., Cleveland.—Carved work should never be varnished. Polish with wax after the following recipe: Two ounces of beeswax, 1 ounce of Burgundy pitch, and a small quantity of turpentine, slowly melted together and well stirred, but not allowed to boil. When cold this will become hard, and before being used it must be slightly warmed. With a small, stiff stencil brush, occasionally dipped in turpentine, apply this mixture all over the surface of the work. Allow some hours for drying, then brush well with hard clean brushes, repeating the process until the desired polish is obtained. The brushes most suitable for this purpose are plate brushes (or cheap wooden nail brushes); they should be kept very clean.

STAINED-GLASS WINDOWS.

J. H. B., Kingston, Ont.—(1) The cheaper sort of imported colored glass, known as cathedral glass, is commonly employed for geometrical designs. It comes in a large variety of tints, mostly pale, but including strong reds and blues. A little American glass, much richer in color but dearer, used with it will add greatly to the effect. The colors are in the glass, having been mixed with it while melted, except in the case of "ruby" glass, which has only a thin coat of red. (2) The folds and shadows in drapery are almost always painted on the glass in enamel colors. A dark brown is generally used, but there are blue, green, red and other enamels. Red enamel is used in modelling the faces and hands. The enamel comes as a dry powder; it is mixed with turpentine and a little "fat oil," and is applied with bristle brushes. Lights are taken out and cross-hatched, while the paint is wet, with a sharp stick or the end of the brush-handle, sharpened. When dry, the painted glass is fired, like porcelain, but in a special kiln. This fixes the enamel and makes it in a slight degree transparent; but it remains opaque when compared with the unpainted glass. Hence, some artists in glass try to avoid the use of enamel paint as much as possible, preferring moulded or streaked and variegated glass for draperies.

PREPARATION OF PASTES AND GLUES.

S. P., Chicago.—In heating joiner's glue, which is used very thick, care must be taken never to allow it to boil. In using paste, as when making paper screens or putting up wall-paper, it is well to prepare your sheets beforehand and lay them together paste to paste before beginning the mounting process. In this way the paste becomes evenly spread and incorporated well with the paper. Rice paste, made of rice flour and cold water, stirred slowly over a mild fire, is the whitest and best. If it must be very adhesive, a little powdered gum-arabic may be added. Isinglass dissolved in dilute spirits of wine makes a good ad-

hesive preparation for fine work. A mixture of equal parts of isinglass and gum-arabic dissolved in spirits of wine, with the addition of one sixth of sal-ammoniac, makes the best glue for general use. It must be heated before using. Another good strong glue, good for broken china, ivory, tortoise-shell, etc., is of gelatine dissolved in an equal weight of strong vinegar with one fourth the quantity of alcohol and a little alum. A strong white glue may also be made with quicklime dissolved in water, to which is to be added powdered cheese, pounded and kneaded in cold water until it becomes viscous. The mixture becomes in a little while as hard as stone.

MOULDING SMALL OBJECTS.

F. S., Rochester.—To mould small natural objects, as insects, lizards and the like, dissolve gelatine in water for twenty-four hours, boil it down to a thickish jelly, and plunge your model many times in this until it is covered with a thick mass of jelly. This may be cut with a silk thread in various directions, so that it can be taken off in pieces. Into these, backed up with sand, plaster is poured as in ordinary plaster casting. Leaves and other flat objects may be moulded from impressions in hot wax.

SUNDRY QUERIES ANSWERED.

MRS. H. B. S., Lake City, Minn.—We shall try to comply with your request.

READER, Dundee.—All communications relating to The Art Amateur should be addressed to Montague Marks, editor and publisher, 23 Union Square, New York.

M. L. I., Anthonston, Ky.—(1) Write to Raphael Tuck & Sons for terms of competition. (2) We have no such subjects among our colored studies, and we send no studies "on approval."

SUBSCRIBER, Boston.—To make a counter proof or reversed proof of an etching or engraving, moisten it with a solution of alum and Castile soap in water, lay your paper on it while moist and run it through the press.

A CONSTANT READER, San Francisco, asks if a book entitled "Practical Perspective for the Use of Students," translated from the French of T. P. Tenot, by one of his pupils, and published (1834) by Bliss, Wadsworth & Co., New York, can be had. It is out of print.

S. P. T., Cleveland.—To remove spots of writing ink from the engraving in your book, let fall a drop of aquafortis on the spot and stir it a little with a soft brush. Then take it up with blotting-paper; add water, to prevent the acid attacking the fibre of the paper, and remove that again with blotting-paper.

J. E. G., Sherman, Tex., asks if there be any preparation that can render impervious to the weather paintings or pen-drawings "on fair or russet leather?" We know of no special preparation for the purpose. But for pen-drawings, Higgins's waterproof ink would certainly do, and in color we see no reason why oil colors, varnished when thoroughly dry, should not be sufficiently permanent.

ART STUDENT, Chicago.—There are various ways to keep yourself supplied with funds while you are on your proposed tour abroad. Some persons use "circular notes"; others "letters of credit"; but, from personal observation we should say

that neither of these methods is so convenient as "The Cheque Bank" system, which provides you with cheques which can be cashed in every city in Europe.

WIDE AWAKE.—Put your plants between two sheets of blotting-paper, with several thicknesses of newspaper or common brown paper above and below. Lay the whole on a flat board and cover with another stout board, or large heavy book. On this the necessary weights may be laid. Some use a hand-press, but it is not necessary, nor even desirable. The amount of pressure and length of time under pressure vary for different plants, and can only be judged of from experience.

G. L. J., Wilmington, Del.—The word "copyright" which you noticed on the frontispiece of The Art Amateur does not apply particularly to the illustration on that page. It applies to everything in the number. However, there is no objection to your copying the picture you refer to. All the pictures and designs in the magazine are published so that they may be copied. Some dealers in needlework designs, however, abuse this privilege by republishing our designs. This we do not allow.

C. H. G., Roswell, Ga.—We can hardly imagine more exhaustive information on the subject of Pen-Drawing for Photo-Engraving than that contained in the articles you refer to by Professor Ernest Knauff, in The Art Amateur. They will be continued, and, when complete, will be published in book form by the Professor. A professional artist, accustomed to pen-drawing for illustration, recently wrote as follows: "Before reading these articles I thought I knew a great deal on the subject of pen-drawing, but they embrace all that I know and a great deal more."

N. V. C., New Hector, N. Y.—The instrument mostly used for enlarging pictures is called a pantograph, and is obtainable at any good store where artists' materials are sold. The price varies according to the size and quality of the instrument. For ordinary work it is not necessary to buy the most expensive kind, but we do not advise you to buy one costing less than about a dollar and a half, because the very common ones are not true. A pantograph is merely intended to give you a general outline, which needs artistic correction by hand; in this way it saves much time and trouble.

SUBSCRIBER, Boston, and others, who ask the nature of the "prizes offered for ornamental designs," advertised in our columns by the publishers of The Youth's Companion, should write for full particulars to the publishers, who are thoroughly responsible. Their circular states that "it is intended to reproduce the successful designs on cards or folders of one or more pages, which may also bear such matter relating to The Youth's Companion as the publishers may determine. The size need not be limited, so that it is not absolutely inconvenient, since, if the design is acceptable, it can be reduced or enlarged when used."

M. CASKE, Montreal, asks (1) What is the style of an Eastern (male) costume during the period of our Lord's life; (2) what stuff should be used to get the desired effect in folds and (3) where the costume could be bought in New York. (1) We would advise you to get a photograph or engraving of Munkacsy's "Christ before Pilate" or of "The Crucifixion." The costumes of various classes are there represented. You do not say what class of man you wish to represent. (2) What is known as "nun's veiling" is the best material for producing fine folds. Mary Anderson uses it as "Galatea." (3) Write to Mr. Walter Satterlee, artist, in the Y. M. C. A. building, Twenty-third Street and Fourth Avenue, New York.

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